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*I dwellyd ther thyrty yeres and two
And somdele more, the sothe to say,
In anger, pyne, and mekylle wo,
I dyde on cros this day.*

See also the 'Harrowing of Hell' (from MS. Harl. 2253), lines 43-58; Towneley Mysteries, 'Juditium,' following the words, *Tunc expandit manus suas et ostendit eis vulnera sua*, pp. 315-316 of the Surtees Society Edition; and especially the Towneley 'Resurrectio Domini,' pp. 259-261 (cf. Chester Plays, ed. Wright, pp. 89-90).

The passage from the Crucifixion Play seems to be based on Lamentations 1, 12. Is it possible that this verse, from a chapter anciently much used as a Scripture lesson in Passion Week (cf., for example, Mone, 'Schauspiele des Mittelalters,' p. 204), may be the germ of the longer addresses?

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THE SUBJUNCTIVE MOOD IN THE PATOIS OF CACHY (Somme).

THE Latin verb in its development into the Neo-Latin suffered a diminution in the number of its tenses. This diminution has been greater in the language of the peasant than in the literary language. The literary language adhered to the Latin usage in the sequence of tenses. The language of the peasant is less accurate in its distinctions and makes a present tense serve as a past and a past tense as a present.

In the patois of Cachy the present subjunctive of the verbs HABERE and ESSERE has been lost, and the Latin pluperfect is used as a present subjunctive:—

| | |
|-----------|-----------|
| k'z' üš | k'z' füs |
| k't' üš | k'tü füs |
| k'il üš | k'i' füs |
| k'oz üšöš | k'o füsöš |
| k'oz üšęš | k'o füsęš |
| k'iz üšt. | k'i füst. |

In O. Picard both the present and imperfect subjunctive of these verbs existed.¹

One of the peculiarities of the conjugation of

¹ De Wailly, "Observations grammaticales sur les Chartes françaises d'Aire": *Bibliothèque de l'École des Chartes*, xxxii, 306.

verbs in the patois of Cachy is the termination -š for all verbs in the present subjunctive. It is found in this tense in the O. Picard, although its use is not general. There are only two cases of it in the third person singular of the works examined by De Wailly: *lievreche* (K. 7); *fache* (J. 99). No example is noted by Krull in 'Guy de Cambrai.' In De Wailly's *chartes* this ending is also found for the first person of the pres. indic.: *fache* (J. 99); *mech* (E. 21); *faich* (C. 2); but also *fai* (E. 1) and *met* (M. 84), and, on account of the last two forms, De Wailly thinks the *ch* was mute in the first three. From verbs such as these it went over to all verbs, and spread through all persons of the present subjunctive. In the 'Célèbre Mariage' (seventeenth century) this form is general in that tense: *soz euchié chi esté* (5); *pour eq j'el croiche* (Crinon, Sat., i, 7); *qu'i feut qu'j'el voiche* (*ibid.*, i, 8); *faura qu'chaquein meuche sin blé* (*ibid.*, i, 30).

Raynaud's theory with regard to the *ch* is, that in the subjunctive, as in the indicative, the verbs of the first conjugation were assimilated to those from the second and fourth Latin conjugations in -EO and IO, and the sibilant was produced by the yod of these terminations. Hence *porš*, pres. subj. of *portī* represents a Latin type *PORTIAM.² The theory of Suchier is that *ch* in the first person sing. of the pres. indic., which is found in the early texts only after *t* (DEFENDO > *defench*; MITTO > *mech*; ARDIO > *arch*; SENTIO > *sench*) arose from the necessity of distinguishing the first person from the third person in which the *t* was still pronounced.³ He also believes that the -*ch* went into the subjunctive from the first person singular of the pres. indic.⁴

The present state of the patois is an argument against the first part of Suchier's theory that the *ch* was introduced into the first person to differentiate it from the third person. For, granting for the moment that the subjunctive has taken the *ch* from analogy with the indicative, it has been taken into all three persons of the singular of the subjunctive, so that no need of the differentiation of these persons seems to be felt. Why then should it have been felt in the indicative? The early docu-

² *Bibliothèque de l'École des Chartes*, xxxvii, 349.

³ Gröber's 'Grundriss,' i, 608.

⁴ *ibid.*, i, 618.

ments in Picard show that this *ch* never had any great currency in the indicative. Hence there is small probability that it had strength enough to establish the type for the subjunctive.

I believe the origin of this *ch* is an entirely different one from that suggested by Raynaud and Suchier. In Picard, Latin *c+i* and *c+e* passed through the stages *kj*, *tj*, *tš*, and *t+i* through the stage *tj>tš*; the *tš* stage is the one which we find in 'Aucassin et Nicolète.' Final *tš* of the O. Pic. has gone on to *š* in modern Picard. Hence each of these terminations has given -*š* in the modern patois. This -*š* first arose in the subjunctive in those verbs which, in the Latin had in the pres.

subj. the ending *ci*, *ti*, *ce*. The form *fache* (FACIAM) is one of those found by De Wailly.⁵ From this class of verbs it spread to all others.

In the forms of the present subjunctive from ESSERE and HABERE given above, there is a crossing of the present with the imperfect subjunctive. The O. Pic. stem of the imperfect subj. is combined with the termination of the pres. subj. to form a new pres. subjunctive.

No preterit tense exists in this patois, and the imperfect and present perfect supply its place. The pluperfect takes the place of the past anterior which is not in use.

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THE BATTLE OF MALDON.*

He ordered then each warrior-youth to let his charger go,
To drive him far afield, and forward march against the foe,
Relying on his strong right arm and on his courage good.
Then Offa's kinsman truly for the first time understood
The earl would never cowardice endure nor pass it by;
So from his hand into the wood his falcon he let fly,
And to the battle stepped; from this, the youth, as one might know,
At war would never weaken when his hand had strung the bow.
With him, Eadric wished to aid in fight his lord and king,
Made ready to the battle-field his ready spear to bring;
He had a good stout mind, the while his good stout hand could wield
With equal skill in battle-play the broad sword and the shield.
And he, that day, bore out his boast, made good his solemn word
That he would fight upon the field before his king and lord.
Then Byrhtnoð, riding up and down, began to range his band,
To cheer his men and teach them how as warriors they should stand,
Should keep their place; and boldly then he counseled them and bade
That they should firmly hold their shields and never be afraid.
When he had well arrayed his ranks, he reached a little group,
Dismounted where he saw them stand, his own most dear hearth-troop.

The vikings' herald sharply called, he stood upon the shore,
And to the earl the pirates' message boastingly he bore:
"They send and bid me say to thee, a troop of seamen bold,
That thou must quickly send to them, for thy protection, gold;
And that ye buy off this attack, for you is better far
Than that we both together share the cruelties of war.
No need for us to kill if ye but haste to this release,
For sake of gold we will confirm with you a lasting peace.
If thou, who art so greatly rich, to this wilt but agree,
That thou thy people thus redeem and thus thy folk set free,
Pay to the seamen at their choice a fee for sake of peace,

⁵ Bibliothèque de l'École des Chartes, xxxii, 317.

*Translated from the Old-English.